DOCUMENT RESUME

ED 188 193 CS 205 619

AUTHOR Kraft, D. Chetley; And Others
TITLE Sherlock Holmes' Smarter Great-Granddaughter. Teacher's Guide.
INSTITUTION Nebraska State Dept. of Education, Lincoln. Div. of Instructional Services.
PUB DATE 79
NOTE 74p.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Biographies; Curriculum Guides; Drama; *Educational Television; Elementary Education; *Fiction; Folk Culture; Grade 6; *Literary Genres; *Literature Appreciation; *Nonfiction; Poetry; Science Fiction

ABSTRACT

This teacher's manual is designed to accompany the sixth grade level of the kindergarten through grade six sequenced literature curriculum developed through the Instructional Television Services Section of the Nebraska Department of Education. The purpose of the series at this level is to introduce the student to the wide variety in types of literature. The guide follows the telelessons (whose major character is a fictional descendant of Sherlock Holmes) and is divided into five units of 33 lessons. Each lesson plan includes a summary of the telelesson, suggested discussion questions and activities, and a bibliography for class reading assignments. Unit One deals with the differences between oral and written literature and discusses creation, heroes, magical tales, proverbs and parables, beast and literary fables, and tall tales. Unit Two contains lessons on oral and written poetry. Unit Three, deals with drama and focuses on pantomime and dance, theatre, and movies and television. Areas covered in Unit Four, which deals with written fiction, include modern fantasy, suspension of time, personified animals, science fiction, historical fiction, sociological fiction, psychological fiction, mystery, and action adventure fiction. The last unit, concerning written nonfiction, includes documentary adventure, romantic biography, historical biography, autobiography, reference, and how-to books. (MKM)

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ED188193

SHERLOCK HOLMES' SMARTER GREAT-GRANDDAUGHTER

Teacher's Guide
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Division of Instructional Services
ITV Services

Nebraska Department of Education
301 Centennial Mall South, P.O. Box 94987
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Introduction To Teachers

Dear Teacher:

SHERLOCK HOLMES' SMARTER GREAT-GRANDDAUGHTER (Shirley Holmes) is the final stage of the K-6 sequenced literature curriculum developed through the Instructional Television Services Section of the Nebraska Department of Education. The Department extends a special thanks to Dr. Thomas Godfrey, Kearney State College; Dr. Karla Hawkins Wendelin, University of Nebraska, Lincoln; Ms. Marva Bieber, Kearney Public Schools; and Rex Filmer, Nebraska Department of Education. The above-named individuals spent many long hours in planning and writing to give form and shape to the SHIRLEY HOLMES project.

As the design committee deliberated over its approach to sixth-grade literature, several basic goals emerged. The overall thrust of the sequenced K-6 package is to help elementary youngsters become more discerning readers. The sixth-grade curriculum, as a part of that package, provides youngsters the opportunity to encounter a wide variety of book titles and topics that represent a range of interests and reading levels. Through this process children are exposed to many cultures which represent the rich heritage of humankind.

Associated with the goal of helping youngsters to become more discerning readers, the SHIRLEY HOLMES curriculum builds upon the literary concepts introduced at previous levels in the K-6 package. Thus, it is intended that youngsters will become more familiar with a variety of conventions commonly used in the written and spoken language including syntactic patterns, different dialects, dialogue, and specialized vocabulary. This exposure can be translated into exercises where students are actively involved in using language in both oral and written modes. Creative writing and expression, then, is another goal embedded in the curriculum design.

Finally, the designers of this curriculum labored intensely to create a product which promotes the value of reading as a worthy leisure-time activity. It seems rather ironic that television, in this curriculum, is used as a principal tool to promote reading. The fact remains, however, that television can be used as a powerful stimulus to encourage youngsters to enjoy the printed word.

As you examine the HOLMES curriculum, you will find that it is conveniently divided into five units. Beginning with the oldest form of literature, the oral tradition, the curriculum moves through poetry and drama and concludes with the written tradition, which is divided into fiction and non-fiction. Throughout each of the units the five principles of pattern, style, theme, character, and format are examined as universal elements of all literature. The mechanism for student exploration of the five elements of literature is to establish contrasts, so that the elements can be more finely broken down within each of the units. This is done to help sixth-graders become more discerning readers. It is not the intention of the curriculum designers that sixth-grade students should memorize all of the complex nuances used by the creators of our literary heritage. That is a task more appropriate for college literature majors. A simple exposure to the use of literary principles will lead to greater appreciation and make reading a more attractive activity. Please refer to the schematic on the following pages for an overview of the SHIRLEY HOLMES curriculum.

As you examine the teachers' guide for SHIRLEY HOLMES please note that each lesson is laid out in a uniform fashion. The design calls for the telelesson to introduce the information and concepts to be taught each week. The first part of each lesson, therefore, is a summary of the week's telelesson.

The second entry for each lesson is the "Discussion and Activities" section. Here you will find a variety of suggested follow-up activities. The activities for each week relate to the objectives of the scheduled lesson. You should feel free to pick and choose activities that seem appropriate for your class and your circumstances. Some activities will call for careful planning in the use of time and resources. Other activities will use simple discussion as the vehicle for broadening understanding.

The third entry for each lesson is a suggested bibliography. It is recommended that you share the bibliography with your library/media specialist. Your library/media specialist may be able to reserve the books associated with each lesson so that the appropriate books are available for your class on a weekly basis throughout the year. Since the bibliography is quite extensive, you may want to encourage your library/media specialist to acquire the books over a period of time. Remember, library books are eligible for purchase under ESEA Title IV-B. You are encouraged to use IV-B money as a means of acquiring the books associated with this curriculum.

Those of us involved with the development of SHIRLEY HOLMES are most anxious to hear from you. If you have comments or suggestions regarding this curriculum, please feel free to write or call me.

Sincerely,

Tom Walsh

Tom Walsh
Director of Programming
ITV Services
Nebraska Department of Education

Sherlock Holmes' Smarter Great-Granddaughter

A Brief Biography of Sherlock Holmes as created by Sir Arthur Conan Doyle

The characters and situations in this series are loosely based on the famous Sherlock Holmes mysteries by Arthur Conan Doyle. Doyle authored four full-length novels and 56 short stories featuring this famous character, who did his best detective work in the late 1800's and early 1900's. Like Doyle himself, Holmes drew upon knowledge from many areas; however, his scope was limited to information that would help him in his line of work. As Dr. Watson, Holmes' able but not always too bright assistant, once noted, Holmes' knowledge of literature was "nil." By using his "powers of observation," Holmes usually figured out the major parts of clues before Watson ever detected trouble. Only occasionally was the detective wrong, and then only partially wrong. Holmes seesawed between periods of high energy and complete lethargy, partly due to his cocaine habit. (This habit is transformed into a chocolate-covered cherry habit in the television series.) As a typical 19th century Englishman, Holmes was a male chauvinist to the degree that he almost hated women. He was also an obvious racist. These traits have been erased from his descendant. Despite the character's faults, Holmes' shrewdness has fascinated readers of Doyle's stories for over seventy years.

Besides Watson, two other major characters are carried over into this series. Professor Moriarty, the most brilliant criminal of Holmes' age, leaves the field of mathematics and here enters into the world of literature. He is still nasty, however. Inspector Gregson of Scotland Yard, who appears later in the series, is still a bungler and yet gets all the credit from the media.

SHERLOCK HOLMES' SMARTER GREAT-GRANDDAUGHTER
Curriculum Schematic

Type of Literature	Pattern	Style	Theme	Character	Format
Oral	Oral stories are intended to be told within a fixed amount of time. Written stories are intended to be read within an amount of time related to the space needed on paper to record the story. Oral stories use much repetition as a memory device. Written stories can be reread to help memory. Oral stories usually have simple settings. Written stories can have complex settings. Oral stories are the products of storytellers within cultural groups. Written stories are generally written by one author. Order and sequence within a story refer to one thing happening because something else happens first.	The styles of different cultural groups are reflected in word choice throughout literature.	Moral lessons are advice to live by.	Stereotype characters are generally similar in every story. Three stereotype characters found in literature are the person in trouble, the hero and the villain. Fables are stories that portray animals that act like humans. Tall tales features superhuman heroes who represent a group of frontier people in their work.	
Poetry	Poems often contain a rhythm that is created through repetition or rhyme.	Poetry uses exact language. Poetry usually brings about an immediate emotional response from the listener. Some poets employ words in an unusual fashion by altering word order or by changing sounds. Some poems make statements about ideas or feelings. Some poems can offer advice or be used in games or lullabies.			Some poetry uses visual shape to create a mood. Some poetry uses abeolute free style where almost anything goes.

Drama	Pantomime and dance employ action to tell a story or express an idea. Written plays have four parts: background, following action, climax, and conclusion.	Pantomime and dance employ emotions to tell a story or express an idea.		Pantomime and dance employ characters to tell a story or express an idea.	Theatre has many technical aspects including directing, lighting, staging, sound, and costumes. Theatre is conducted on stage before a small audience where the audience sees the actions at once. Film or television can be shot anywhere for viewing by mass audiences who view specific camera shots.
Written Fiction	Stories have a normal order which flows from beginning to middle to end. Some stories depart from the normal flow through use of special techniques such as suspension of time.	Sociological fiction has a style which includes the use of dialect, slang or variable sentence length.	Theme is the controlling idea of a story.	Modern fantasy that uses personified animals must make the characters believeable and consistent. Contrasts between characters are often used by writers to bring out differences that exist between people.	Chapters represent divisions within a book.
Written Non-Fiction		Point of views refers to how an author presents an issue. Sometimes an author's point of view can be one-sided. Autobiographies are written from the point of view of the first person or "I." The second person is "you" and the third person is "he" or "she."		Some characters in documentary adventure stories are unique in that they are resourceful in daring situations. In biographies the flaws and strengths of the main character are portrayed.	Reference books present facts and have divisions with use of graphs, charts and pictures. "How to" information books tell you how to do things by following specific directions.

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The purpose of this series is to introduce students to the wide variety in types of literature, not necessarily leading to memorization and specific identification, but simply to a realization that stories are not always alike. The major division presented is between oral and written literature. The differences between the two are discussed in the first episode and reiterated throughout the series. For example, oral literature encompasses all stories that were originally told, not written down. Action is more important here than character, settings are simple, repetition is frequent, and stories are short because of time restriction. Because these stories are handed down within a cultural group, each is not only stylistically very distinctive in itself, but is likely to exist in many different versions. This unit is important as a background to the reading that most students probably do on their own. Oral literature is not "baby stuff;" it contains all the elements contained in and expanded upon by written literature.

There is a great deal of diversity in the cultural groups from which these stories spring. An effort was made to represent as many different areas of the world as possible within the ten episodes which contain stories. Similarities, as well as differences, are emphasized. For example, the Hebrew *Bible* version of creation is compared to an American Indian and an African version. All three are shown to have validity as literature and as truth for their individual cultural groups. Through this approach, the student may learn as much about humanity as literature.

UNIT I

Introduction

Lesson 1: Introduction

Summary of the Telelesson

Sherlock Holmes' Smarter Great-Granddaughter, Shirley Holmes, is an eccentric modern detective who prefers the period trappings of her ancestor. She even carries an unlit pipe in her mouth, although she hates tobacco. Ms. Holmes insists her secretary, Bill Watson, a young medical student, answer to "Dr. Watson" and dress and speak like a 19th-century Englishman. Today they come across one of their biggest cases. Mrs. Raymond of the Village Book shop calls to report a devasting robbery. It doesn't take Holmes long to discover the culprit is the evil Professor Moriarty, her archnemesis. In fact, the villain leaves a message explaining that he wants to have her catch up with him for a final encounter. Through his letter, Holmes also deduces that the clues to his whereabouts will be found in literature. Thereupon, through Watson's newfangled Mind Sorter, Holmes explains to Watson the two major divisions in literature, oral and written. At the end of the show, Holmes and Watson receive two books and the clue for the next episode dealing with pourquoi stories.

Discussion and Activities

1. You might ask your students if they have ever heard of Sherlock Holmes. Explore with them some background information. As pointed out in the introductory sketch, Sherlock Holmes is probably the most famous detective in fiction. Created by the British author Sir Arthur Conan Doyle, Holmes was a tall, lean, pipe smoker who played the violin. He was assisted by Dr. John Watson, a somewhat bumbling physician, who had difficulty following the logic of Holmes. In explaining the logical deductions he used in the solution of crimes, Holmes was fond of saying to Watson, "Elementary, my dear Watson." Holmes resided in London, where he frequently crossed swords with a brilliant adversary named Professor Moriarty. Moriarty was the personification of evil, but Holmes was always able to outwit him.

   Having explored the background of Sherlock Holmes, ask the students to tell you how the program they saw was like the fictional stories created by Doyle.

   A. Similar characters - names.
   B. Characteristics of the characters:
      Holmes - tall, lean, pipe in mouth, brilliant logician.
      Watson - a medical student, but somewhat baffled by Holmes' brilliance.
      Moriarty - obviously evil.

2. Discuss the characters. Which character did they like best? Why? Which character did they like least? Why? How are characters important to any story?

3. Review with the children the differences between oral and written literature:

Oral	Written
1. Oral stories are intended for listeners.	1. Written stories are intended for readers.
2. Oral stories must be told within a short period of time.	2. Written stories can be read over a long or short period of time. The more space on paper, the longer the story.
3. Oral stories use much repetition as a memory device.	

4. Oral stories usually take place within a simple setting.

5. Oral stories were usually developed by cultural groups and handed down by storytellers.

3. Written stories permit the reader to reread sections or parts of stories for memory purposes.

4. Written stories can have complex settings since the writer can utilize any space for development of setting.

5. Written stories are usually written by one or more authors.

Provide the student with a number of story titles and ask them to classify the stories as oral and written tradition. In classifying the titles, ask the children to tell why they think each story belongs to the written or oral tradition. Listed below is an example:

Oral	Written
Little Red Riding Hood(Note simple setting, much repetition, short story.)	*The Cat in the Hat* (Note complex setting and use of complicated names; also, note one author.)

4. As an ongoing group activity, students may want to make a chart to keep track of the clues that Moriarty reveals, or that Holmes and Watson discover on their own. One approach to this activity might be to divide the chart into the three types of literature covered in this series--oral literature, poetry, and drama. Through the "clues" given by the mind sorter, information can be gathered about these categories; by the end of the series, students would thus have a finished reference summarizing the concepts which have been presented.

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Lesson 2: Pourquoi

Summary of the Telelesson

Holmes and Watson discover that the two books Moriarty sent are pourquoi stories, or oral stories that explain something we see around us. After reading two pourquoi stories about the moon from India and Estonia, Watson finds they both use a lot of repetition. Repetition is the clue, and Moriarty informs them he intends to repeat his mail messages until they all meet face to face.

Discussion and Activities

1. Have the students ever heard of the expression "a man in the moon"? How do they think that expression originated? Locate India and Estonia on a globe. Show the location of those countries in relationship to the location of the United States. Why would people in such different places on the globe have stories about the same subject?

2. The students may think it funny that people in the past made up stories explaining natural observable phenomena they could not otherwise explain. They should be reminded that citizens of the 20th Century use the same technique. Ask them if they can describe any modern day pourquoi stories, i.e., stories about UFO's, or stories about ancient people.

3. Refer to the Indian story "Why the Moon has Scars On Her Face." Early in the story the moon expresses her discontent over being fair-skinned and ugly. Why would some people in India regard fair skin and a lack of tatoos or marks as signs of ugliness? Such a discussion should bring out the fact that when people are visibly different from the majority, they are often regarded as ugly or less acceptable. Do the students believe this to be right?

   This may be a good place for a written exercise. Have the students write a description of the most beautiful person they can imagine. Share their descriptions in class. After sharing their descriptions, summarize some common characteristics of beauty described by the students. Where do the students derive their criteria for beauty? (Television programs and commercials, movies, pictures, etc.) What happens to people who have few of the characteristics of beauty? How are they generally treated? Finally, students should be reminded that what they consider beautiful may not be regarded as beautiful in another society.

4. Another suggestion for a writing exercise is to have the students select from an established list of phenomena an event they would like to explain by creating a pourquoi story. The students may write in pairs or individually. The stories should be written as if the student were living in the past and had no scientific base for understanding the phenomena. The following may be part of a list you could offer the students:

   Explain thunder and lightning
   Explain the presence of clouds
   Explain the existence of day and night
   Explain volcanic activity
   Explain rain or snow
   Explain an earthquake
   Explain why the seasons change
   Explain an eclipse
   Explain why cactus are prickly
   Explain why the wind blows
   Explain why a rabbit has long ears

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Lesson 3: Creation

Summary of the Telelesson

Holmes almost meets her Creator in reaching for the Bible version of creation from atop a ladder. But after all is calm, Holmes and Watson discover that creation stories explain how the beginnings of things came to be and that creation stories paint a broader picture than the detailed pourquoi stories. They also discover that there is a sequential order to creation stories and to the clues Moriarty will be sending them.

Discussion and Activities

1. Ask the students to compare and contrast pourquoi stories and creation stories. What is the basic difference between the two?

   Pourquoi

   1. A story that explains something we may see daily. (i.e., face on the moon, the robin's orange breast, etc.)

   Creation

   2. A story that explains how the world and all things in the world came into existence.

2. Why would people invent creation stories?

3. Read the story of creation found in Genesis. Ask the students to list the sequence of things created. Compare the sequence found in Genesis with that of the African story of *Bumba* and the Pima Indian story of *Earth Magician.*

Genesis	*Bumba*	*Earth Magician*
Heavens	Dark	Dark
Earth, as a formless void	Water	Earth
Light	Sun	Water
Land & Water	Earth	Sun
Vegetation	Moon & Stars	Stars
Sun & Moon	Nine living Creatures	Plants
Living creatures in the sea	Human beings	Animals
Living creatures on the land		People
Human beings		

Why do they think human beings are always the last creation? In Genesis, are the human beings given a more elevated position over the other living creatures on earth? How might a creation story that recognizes human beings as supreme over all of the creatures affect people's view of nature?

4. Explore creation as seen around the world. Refer to the bibliography found at the end of this lesson. Encourage the youngsters to read other creation stories, noting in particular the sequence of creation. Using magazines, newspapers, and old books, have the students design and construct collages depicting creation stories from around the world. If possible, try to arrange the collage activity so that creation stories from every continent are represented in the students' work. As the students display their work, they can tell their classmates the creation stories that are depicted in their collages.

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Lesson 4: Hero Myth

Summary of the Telelesson

Watson is the hero of the day when he rescues Holmes from the window ledge. The books and clue Moriarty send are hero myths, or oral stories about an almost god-like person who resolves a conflict. After listing the character traits of a hero and a hero myth (Heroes are powerful, they lack fear, they are self-assured, and they never change.) they realize that Moriarty will never change and never make a mistake. The case is going to be tougher than they thought.

Discussion and Activities

1. As portrayed in the hero myth episode, the characteristics of a hero are that heroes are powerful, fearless, self-assured, and changeless. Can you think of any American heroes who meet those characteristics? (Paul Bunyan, Davy Crockett, Superman, the Incredible Hulk.)

2. Why do you think people make up stories about these heroes? Most hero characters are male. Why do you think males dominate hero myth stories?

3. As an excellent writing activity, have the students create a mythical hero using the characteristics offered in the hero myth episode. This will require that the children write a short story in which the hero characteristics become evident in the story.

   Before assigning the hero writing exercise, you might give the students a warm-up activity. This could be accomplished by asking the class to brainstorm as a group, identifying characteristics of a communal or class hero. Once the hero has been described and possibly sketched, divide into groups and ask each group to make up an adventure involving the communal hero. This gives the class experience with the pattern before each person authors an essay.

   After the essays have been written, it would be well to have each student read his or her essay and identify how the essay matches the characteristics of a hero myth story.

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Lesson 5: Hero Adventure

Summary of the Telelesson

Watson is shocked to find Holmes has reverted back to her chocolate-covered cherry habit. Holmes is trying to eat away her sorrow at being unable to make a dent in this case. Watson convinces her that like the heroes in the hero adventure stories, Holmes has human limitations. She is not perfect like a hero myth hero. Holmes comes around and catches Moriarty in the middle of a taco. Now the dynamic duo will watch all the Mexican restaurants in town in order to catch their foe.

Discussion and Activities

1. Shirley Holmes described the hero from the hero adventure episode as a "regular" hero. Certainly the hero adventure character is a more believeable figure. Unlike the god-like character found in the hero myth stories, the hero adventure character has limitations and can change. Remember, one role of literature is to help people deal with life. Why are hero adventure stories important to people around the world?

   Note to teacher: You must use your own discretion in this area, but one perfect example of a hero adventure story is the story of Jesus. Jesus is portrayed by the evangelists as having limitations, he was tempted and grew through the temptations, and finally he was tested. Why is the hero adventure story so important to many people in our society? Please note, the purpose of this example is not to promote or detract from the Christian religion. Its purpose is to have children examine the great impact of literature on people's lives.

2. If the children wrote a hero myth essay in the first lesson, ask them to write their stories making them into hero adventure stories. In sharing their stories, ask them to point out how they changed the stories to make them hero adventure stories.

3. The two hero episodes provide an excellent opportunity to delve into music. Folk music, rock music, ethnic music, and popular music are replete with hero songs. Hero songs are simply oral literature set to music. Pick out a number of hero songs to sing. Ask the children what era they think the songs come from and whether the songs are hero adventure or hero myth songs.

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Lesson 6: Magical Household Tales

Summary of the Telelesson

Watson is uneasy with the peculiar way Holmes is acting. By studying the clues, Watson learns how styles and stories can be different when told from different cultural viewpoints. He later discovers that Holmes is really Moriarty in disguise, thus explaining her strange style for the day. Holmes is safely returned via the Mind Sorter and brings a new clue with her. She discovers that Moriarty has a ten-foot monster named Boris.

Discussion and Activities

1. Magical household tales are defined as those stories in which ordinary people are helped through magic or supernatural means. Using the definition provided, divide the class into groups of four or five students. Choose a time and a place for each group to assume its existence. For example, one group might be a group of Puritans living in America in the mid-seventeenth century. Another might be a group of nomads living in the Middle East in the eighteenth century, etc. After the groups have been given their identities, give the students an imaginary situation. Ask them to pretend that a member of their community becomes critically ill with appendicitis. Suddenly, a modern physician appears on the scene, performs an appendectomy, and treats the patient with antibiotics. The patient makes a complete recovery, but the group cannot understand how the physician worked his/her magic. The group makes up a story to explain what happened to the person who is brought back from the brink of death.

   In composing their stories remind the students of the difference in styles that was stressed in the television episode. Due to the different locations and backgrounds of the groups, they perceive the world differently and express themselves differently through word choice. The students will have to imagine how different groups might express themselves in trying to describe a process that is quite common in our culture at this time, but would seem inexplicable to another group at a different time and place.

   When the students have completed their stories you may want to ask them to act them out. This will be an opportunity for students to tell an oral story in a dramatic fashion.

2. Since literature is an ordering device which helps people better understand and explain the world, style is a universal literary characteristic. One interesting way to teach about style would be to assign the students several television programs to watch during a period of two or three days. The programs should portray situations depicting different times and places. The children should observe and note how the characters express themselves. The class can then discuss the different styles of expression and can also talk about the view of the world the characters seem to hold.

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Lesson 7: Rescue Household Tales

Summary of the Telelesson

Watson is taken aback to find Moriarty in the office again, but it is only Holmes dressed like the evil professor. She is trying to show Watson a stereotype, a character who never changes from story to story. By reading two books, they discover three main stereotypes--the hero, the person in distress, and the villain. Through the Mind Sorter, they uncover Moriarty's attempt to sneak into a Mexican restaurant disguised as a Mexican.

Discussion and Activities

1. In what ways are magical household tales and rescue household tales alike?

2. Watson and Holmes use the word "stereotype" in the television episode. In literature, as Holmes explained, stereotype refers to a characterization that conforms to a fixed pattern. In literature you have three principal stereotypes--the person in trouble, the hero, and the villain. Ask the students to identify stories they are familiar with or may have read recently. Ask if they can identify a hero in the story. Have them describe the hero. Do the same for person in distress and villain. In stories discussed, identify the number of male heroes and female heroines. Identify the number of male and female persons in distress. Do the same for villains. What kind of generalizations can the students draw?

   a. Do many stories have the three literary stereotypes? How does this help the writer or teller of a story?

   b. Are there more male heroes than female? Why?

   c. Do people in distress tend to be females more often than males? Why?

   d. What can they discover about villains?

   Is there an image of people based on sex alone that comes to us from western literature? Is that a fair image? Why or why not?

3. "Stereotype" can also refer to a fixed mental image that is established and held by people in one group concerning people of another group. Moriarty tries to disguise himself as a Mexican in the show by putting on a false moustache. He tries to portray an image of a Mexican adult male that many people hold to be true. Stereotypes in literature can be useful to a storyteller or an author in that they permit a greater concentration on the action of the story. Stereotyping is a tool used in literature. Is it wise to stereotype people in actual life? Why do people create or maintain stereotypes about others?

Bibliography

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Lesson 8: Proverbs and Parables

Summary of the Telelesson

Holmes is furicus about Moriarty's marking in the books he sent. However, the proverbs and parables seem to be making a point, and Holmes tries to find out what Moriarty is saying. Watson decides the message is for him to confront Moriarty at the Mexican restaurant. Sadly, he discovers "only a fool would fool himself," and is thrown out of the Mexican restaurant.

Discussion and Activities

1. In today's episode, Holmes explains that proverbs and parables are from the oral tradition in literature. Their basic purpose is to teach a moral lesson. As an assignment, ask each student to compile a list of five or six proverbs. When the students share their proverbs, establish a list of categories to classify the proverbs. The categories might include such headings as "stealing," "lying," "generosity," "humility," etc. It should become apparent to the students that proverbs are simple reminders of a code for living. Since people are gregarious, it became obvious as they lived in communities that they needed to establish codes for harmonious existence. Frequent oral reminders of how they should treat one another proved helpful. Parables accomplish the same thing, except they take a short story format.

2. Using the categories established in exercise 1, ask the students to write a proverb for each category. The proverbs should be written in contemporary jargon, but they must express a moral message. A variation of this exercise would be to have the students write a parable for one of the categories.

3. After sharing the student-authored proverbs or parables, divide the students into groups of four or five each. Ask each group to design and create a visual work featuring at least one student-written proverb or parable. The work could be a banner, a painting, a drawing, a collage, a print, etc. The works should be prominently displayed in the room or throughout the school.

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Lesson 9: Beast and Literary Fables

Summary of the Teleiesson

Watson is terribly depressed by his failure to confront Moriarty. Holmes tries to cheer him up with some fables that have the same theme - "Be content with what you have." Watson realizes he wanted too much too early and readily agrees to Holmes' plan to trick Moriarty. Watson boosts Moriarty's ego on the Mind Sorter by saying he is too dificult to catch and that they will have to give up the case. Moriarty gives them a clue rather than lose them. He is a pinball addict. Holmes used the theme from a literary fable "Don't Be Fooled by Flattery" to trick Moriarty.

Discussion and Activities

1. Establish with your students the basic differences between proverbs, parables, fables, and literary fables. Fables are stories from the oral tradition that teach a moral lesson with animals as the main characters. Literary fables are modern written fables.

2. If the students wrote parables as a part of lesson 8, ask them to rewrite their stories changing them from parables to fables.

3. Give the students a list of creatures. The list might include a dog, bull, cat, lion, fox, pig, snake, spider, crow, and eagle. Ask the students to describe a set of characteristics for each of the creatures. Carefully record the characteristics offered by the students. Is the dog described as noble or a friend of human kind? Is the bull described as stubborn and mean? Is the fox described as sly or cunning? Explore with the students the origin of the images of the various creatures. In all likelihood they have come to us from literature. It is through fables and literary fables that we have been given a perception of the world. Many people respond warmly to dogs, for example, but fear snakes--both for no logical reason. We have been given a traditional image of these creatures through literature. Literature is a powerful force in our lives which indeed gives order or perspective to our world.

4. Following up on the above activity, encourage the students to read some selections from the fables bibliography. Ask them to be especially observant about the feelings they might have concerning the various creatures depicted in the stories. Explore with them the power story-tellers or writers have in giving creatures certain characteristics that elicit powerful emotional response. This not only exemplifies the force of literature in our lives, but illustrates the force of the written word. Ask them to comment on the old proverb, "The pen is mightier than the sword."

Bibliography

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Lesson 10: Tall Tales

Summary of the Telelesson

Holmes confronts Watson with a magnificent tale about her encounter with Moriarty and Boris, but it proves to be just that - a tall tale. Watson started to believe the tale because it was based on real people that he knew, just as tall tales are based on real groups of people and the work they did to settle America's frontier. Holmes and Watson discover that Moriarty has exaggerated his ability as a pinball expert to the point that he doesn't realize he is just playing with a tiny toy.

Discussion and Activities

1. Holmes explains tall tales to Watson by pointing out that tall tales are oral stories using exaggeration and humor. He also explains that tall tales are uniquely American and that they relate to their settling in the vast wilderness. Heroes and heroines of tall tales are described as super-humans and usually represent one group of people such as lumberjacks, cowboys, railroad workers, etc. Why would people who are engaged in the settling of a huge wilderness area, facing immense danger and loneliness, invent tall tales?

2. Holmes also mentions that tall tales can involve stories which include real persons. Davy Crockett is used as an example of a person who lived a frontier existence, but who is included as the central character in many humorous and exaggerated stories. You may want to relate this to the hero episodes. Why do people in a young country need to create exaggerated heroes who are capable of accomplishing anything?

3. As a writing exercise with a touch of local color, do a little research concerning the founding of your local community or county. Provide the students with some information about the local pioneers. Ask them to create some tall tales involving the local settlers as the central figures. The students must insure that their stories are exaggerated and humorous. Like the story Holmes offered to Watson, the exaggeration should not become evident to the reader immediately, but should grow during the course of the story.

   The finished stories might be fun to offer to a local historical society. Certainly, people interested in local history might enjoy an invitation to school to hear the reading or presentation of several local tall tales.

Bibliography

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This unit attempts to touch lightly on a great many kinds of poetry, without making it necessary for the student to memorize great amounts of material. The episodes are divided into oral poetry and written poetry, both of which may either tell stories or make statements. The main emphasis, however, is not in recognizing these types, but in understanding certain elements that are common to all poetry. The two major elements are the immediate emotional response one has when reading a poem, and the very exact word choice of the author. In addition, the programs discuss rhythm, rhyme, repetition, altered word order, changed word sounds, unusual use of words, and the visual shape of a poem. The most important aspect of all four telelessons is to make the students aware of the many possibilities of poetry and the lack of restrictions upon it. Poetry can be many things, and although some of the follow-up activities ask for written examples of certain types of poetry, the main emphasis is on the variety and freedom that poetry can give a writer. Children should enjoy the attempts at different forms and styles and should not feel coerced or threatened by them.

The selections for this unit come from many different backgrounds, and even include songs. (Realizing that what they hear on the radio is a kind of poetry might give the students a greater appreciation of this form of literature.) Although the bibliographies are quite extensive for some of these lessons, they are not nearly complete; libraries are filled with poetry students can enjoy. It is not necessary to emphasize "type" for each program; if students are encouraged to read any poetry, that is an accomplishment!

UNIT II

Poetry

Lesson 11: Oral Narrative Poetry

Summary of the Telelesson

This episode introduces Watson's sister, Bobby. The latest clue is "narrative-oral," and as Bobby sings two old ballads, it becomes clear that the clue is describing a type of poetry. Bill and Bobby go on to sing and recite several more poems, and discover the following common characteristics of poetry in general, and of narrative-oral poetry in particular: A poet chooses his words very carefully, since he usually has limited time to present his ideas; these words are used to create an immediate emotional response in the reader/listener. Oral-narrative poetry, like most oral literature, uses frequent repetition, and like other poetry in general, it also employs definite rhythm and may even rhyme its words. It also tells a story.

Having discovered all of these facts relating to Moriarty's clue, Watson introduces Bobby to the Mind Sorter. Moriarty appears and threatens to kidnap Bobby, whereupon a horrified Watson is assured by Holmes that the next clue may help them prevent such a crime.

Discussion and Activities

1. Review with students the characteristics which set poetry apart from other forms of literature:
   a. The poet chooses his words carefully, having limited time to present his ideas.
   b. A poem creates an immediate emotional response in the reader/listener.
   c. Poems have a perceivable rhythm.
   d. Some words of a poem may rhyme, usually in a definite pattern.

   Review the characteristics of narrative-oral poetry:
   The narrative-oral poem:
   a. Tells a story.
   b. Like oral tales, is handed down by word of mouth among members of a cultural group.
   c. Uses frequent repetition.

2. (It would be best to use a tape recorder during this activity.) Arrange the class in a circle. (Two smaller circles would be good, if you have assistance.) Explain that the group is going to create a narrative-oral poem patterned after "The Stepchild and the Fruit Tree" (the African poem) and the Navajo creation poem in the telelesson. Give them a refrain, such as "my heart was dark with sorrow" or "the water shone like gleaming silver," writing it on the board so no one will forget. Ask students to think silently for a moment about the words in the refrain, and put themselves in the mood it suggests. Explain the following procedure, and turn on the tape recorder:

   Have the student to your right say the refrain; then begin a simple story with a sentence that fits the mood of the refrain. Go around the circle clockwise, with every other student speaking the refrain, and the students in between filling in another sentence to continue the story. Continue around the circle twice, and then supply and ending as the last sentence spoken by you, the teacher. Turn off the tape recorder.

   Play back the story/poem and ask students to discuss how their creation might fit the characteristics of poetry in general, and narrative-oral poetry in particular. (tells story; limited presentation time; emotional response very important; refrain repeated very frequently, creating rhythm; etc.) Discuss what makes their story/poem different from merely an oral tale, as studied in the first few telelessons.

3. Obtain copies of other oral tales set to music, (examples: "John Henry," "Frankie and Johnny," "On Top of Old Smoky," "John Riley"). Discuss with students how these fit the characteristics of poetry, specifically narrative-oral poetry. Discuss reasons why it seems natural to set poetry to music (rhythm, rhyme).

4. Show students a copy of the *Odyssey* in poetic translation (preferably Fitzgerald's, but any will do). Explain to them that this extremely long poem was recited by professional bards from memory, to entertain ancient Greek audiences. Read them the episode of the monster Cyclops, and ask for their emotional response. Discuss what might have been the purpose of creating narrative-oral poems like this. (They preserved a story in an entertaining fashion, long before books, television, or motion pictures came along; rhyme and repetition made them easier to remember.) An alternative selection might be Beowulf's battle with the monster Grendel from a poetic translation of *Beowulf;* the same points could be made.

5. Ask the students to find songs that come from a cultural group. Help them recognize that one person's name for music or lyrics will not be indicated. Rather, it will say something like "folk tune," "sea chanty," "cowboy song," "spiritual," "traditional," etc.

   After the songs have been collected, have the students classify them by identifying them as the products of a particular group.

   In groups of six, have the students choose one song classification and then one selection from that list.

   After that, have them clap a beat and say the lyrics in time to that rhythm. Next have them say the words and clap each syllable.

   Divide the small groups in half. Three of them should clap the rhythm, and three clap the syllables while saying the words.

   To top it off, two should clap the beat, two clap the syllables, and two sing the song as a class presentation.

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Lesson 12: Narrative Written Poetry

Summary of the Telelesson

It appears that Moriarty has kidnapped Watson's sister, Bobby, and Watson is understandably upset. Holmes calms him by giving him several humorous poems to read, and the concept of written narrative poetry is introduced. In general, such poems differ from oral narrative poetry chiefly in having been written by a known author. However, the poems explored in this episode reveal other aspects of poetry as a literary type which were not discussed in the last episode--poets sometimes alter word order, or even the words themselves, to make a rhyme or to create a desired effect (often humorous). At the Mind Sorter, Watson and Holmes discover that Moriarty has indeed kidnapped Bobby, though the crime was accidental. He says he will "dump" her soon.

Discussion and Activities

1. Play a recording of a narrative-written poem set to music, such as Joan Baez's "Pretty Boy Floyd" (by Woody Guthrie): John Denver's "Darcy Farrow" (by Steve Gillete and Tom Campbell); Jim Croce's "You Don't Mess Around with Jim" (by Jim Croce); or even Peter, Paul, and Mary's "Puff, the Magic Dragon" (by Yarrow & Lipton). Ask students how these story songs fit the characteristics of a poem in general (immediate emotional response; exact word choice because of limited time; rhyme) and a narrative-written poem in particular (tells a story; written by a known author).

2. Read the students a familiar short story which includes an obvious narrative line, such as "The Tortoise and the Hare" or "Cinderella." Ask them to tell the same story by writing a narrative poem. (You might try writing one along with them.) When the assignment is completed, share the poems and discuss how they are the same as the story, as well as how they differ. Discuss the advantages and disadvantages of both written forms. (The stories can go into more detail, but the poems can say a great deal in a short space; poems are "catchier" because of their rhythm, but stories may create more involvement in the reader because they contain a complex plot; etc.)

3. Read to students a vivid narrative-written poem such as "The Highwayman" or "Casey at the Bat." Ask them to create an illustration for the story, picturing a scene which they imagined while listening to you read. When their illustrations are finished, you could

   --have them explain to the rest of the class what their pictures show,

   or

   --have them explain in writing what their pictures show.

   Then display the pictures around the room for all to examine.

4. Choral reading of poems makes children more aware of rhythm and word choice. It is also a good way of developing expressive reading without isolating an individual. Following is a very incomplete list of children's favorites:

"The Pirate Don Durk of Dowdee"	Mildred Merriman
"Poor Old Woman"	Anonymous
"Jonathan Bing"	Beatrice Curtis Brown
"W-O-O-O-O-WW!"	Nancy M. Hayes
"The Chickamungus"	James Reeves

   Also, use the lyrics from modern pop songs for choral reading.

5. The writing of a name poem is a simple way to emphasize a poet's word choice. (It also strengthens dictionary and thesaurus skills.) This may be done in several ways, two of which are presented here.

   The student writes his/her name vertically and then chooses adjectives that precisely describe him/her:

   D-debonair
   A-artistic
   N-negligent

   Or, it may be done in this fashion:

   D-dreamy during math class
   A-anxious for summer vacation
   N-nefarious--NEVER!

   These can be displayed along with a picture or silhouette cut-out of the student.

6. An in-depth examination of poetry writing can be accomplished with almost any poem. Laura E. Richard's "The Monkeys and the Crocodile" is one that is easy for children to comprehend and to pattern after.

   Read the poem aloud. Each child should have a copy so that he/she can note similarities. Establish first the rhythm (43434343) and the rhyme scheme (abcbdefe). The students will soon note the following:

   each stanza begins with a number and the work "little monkeys"
   the second line begins with an -ing action word
   the fourth line express a feeling
   the fifth line has -ing words followed by words of opposite meanings
   the sixth line again has -ing action words
   the seventh and eighth lines are quotes
   the seventh line begins with an adjective and "Under Crocodile."

   Students clearly see that a poem is a planned product of a poet's imagination. Let them continue the poem, following Laura Richard's plan. If possible, work with the music teacher to have the words set to music.

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Lesson 13: Oral Lyric Poetry

Summary of the Telelesson

Moriarty did "dump" Bobby at the local garbage dump, but Holmes has rescued her. Meanwhile, Watson has exhausted himself trying to decode the latest clue--"oral lyric"--by reading dozens of poem books Moriarty sent. Holmes helps him by explaining that oral lyric poetry, like oral tales and oral narrative poetry, belongs to the tradition of a cultural group. However, oral lyric poems do not tell a story; instead, they make statements about ideas and feelings. Even more than other types of poetry, then, oral lyric poems are meant to produce a strong and immediate response in the reader/listener. The oral lyric poem, which in many cases may have started out as a song, may be either serious or humorous. The serious oral lyric poems often make statements about love or life; the humorous ones are often Mother Goose-type rhymes which serve as lullabies, learning devices, counting-out rhymes, tongue-twisters, or bits of practical advice. Having sifted through the enormous variety of oral lyric poetry, Watson and Holmes go to the Mind Sorter, where Watson faints and Holmes deduces an important fact about Moriarty--because he obviously knows a vast amount about poetry, he must be working as a poetry editor in a publication house. The episode ends with Holmes at the telephone, calling publishers to see if she can locate Moriarty's employer.

Discussion and Activities

1. Since oral lyric poetry produces such a strong emotional response in its audience, it is a natural stimulus for art-related activities. Give the students an oral lyric peom set to music, such as "Greensleeves" "The Cowboy's Lament" ("As I walked out in the streets of Laredo..."), or "Nobody Knows the Trouble I've Seen." Ask them to represent through art how the poem makes them feel. For example, they could

   --Make an abstract design in watercolor.
   --Tear paper to make a collage.
   --Draw or paint a specific scene suggested to them by the poem.
   --Draw or paint something in their own lives which relates to the way the poem makes them feel.

   When their projects are finished, have students explain to their classmates what they have tried to represent, and how this relates to the oral lyric poem they were given.

2. Ask students to recite any "nonsense" or "nursery rhyme" oral lyrics they can remember from when they were very young. ("London Bridge Is Falling Down," "Little Miss Muffet," and "Humpty Dumpty" are bound to come up, among many others.) See how many the group can accumulate. Note in your discussion that many of the lyrics are shared by more than one student. Discuss reasons why almost everyone remembers oral lyric poems from childhood, and what purposes they may have served. You might talk about why young children like nonsense or nursery rhymes. (They are sung and recited to us by parents and other relatives almost from birth, and we hear them from the older children. Their quick rhythms and regular rhymes make them easy to remember, and many are used in games--and, quite simply, they're fun!)

3. Have students try their hands at creating "riddle poems," a very old type of oral lyric. Below are some examples:

   As I was going to St. Ives,
   I met a man with seven wives;
   Each wife had seven sacks,
   Each sack had seven cats,
   Each cat had seven kits:
   Kits, cats, sacks, and wives,
   How many were going to St. Ives?
   (answer: one--the speaker)

   Thirty white horses
   Upon a red hill,
   Now they stamp,
   Now they champ,
   Now they stand still.
   (answer: teeth)

Little Nancy Etticoat
With a white petticoat,
And a red nose;
She has no feet or hands,
The longer she stands
The shorter she grows.
(answer: a candle)

In marble halls as white as milk,
Lined with a skin as soft as silk,
Within a fountain crystal clear,
A golden apple doth appear.
No doors there are to this stronghold,
Yet thieves break in and steal the gold.
(answer: an egg)

Have each student read his/her riddle poem, and let the class guess the answer.

4. Let students create "tongue twisters" by assigning them a letter of the alphabet (excluding "x" and the vowels, which won't work too well). Each student, working with his/her letter, can then write an alliterative string of words resembling "Betty Botter bought some butter" (seen in the telelesson) or "Peter Piper":

Peter Piper picked a peck of pickled peppers;
Did Peter Piper pick a peck of pickled peppers?
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

Have students give their "tongue twisters" to another student to read.

5. The poem "What Do They Mean" by Ilo Orleans provides a good introduction for a discussion of figurative language. Talk about both the literal and figurative images. Have the students take a figurative saying and draw a literal picture of it.

Here are things that people say
Which seem so strange, I think:
"I guess I'm in the doghouse."
And "I am tickled pink."

"That apple pie is out of this world."
"My daddy is up a tree."
"My friend was laughing up his sleeve."
"She seems to be at sea."

"He almost jumped out of his skin."
"That girl just gets my goat."
"We'll have to face the music."
"I have a frog in my throat."

"All day it's raining cats and dogs."
"Her life hangs by a thread."
"Don't get cold feet, " and "How well he hit
The nail right on the head."

"I sometimes get in Mother's hair."

"It's blowing to beat the band."
"That takes the cake" and "Now she has
Them eating out of her hand."

"That boy is in a pickle."
"My uncle is fit to be tied."
"I wonder if they're taking me
For a buggy ride."

6. Collect all sorts of Mother Goose books. Notice the varied interpretations by the illustrators. Perhaps the students would like to illustrate nursery rhymes. Since many nursery rhymes were originally political satires, some students may want to write a rhyme dealing with current political events or figures.

7. Give the students a list of familiar similes:

   As quiet as a mouse
   Slower than molasses in January
   As quick as a wink

   Have them change the endings:

   As quiet as a kitten catching a snowflake.
   Slower than the school day when I'm having a party afterwards.
   As quick as a rubber band snap.

8. Read many examples of metaphor poems:

"Steam Shovel"	Charles Malam
"Winds A-Blowing"	May Justice
"Fog"	Carl Sandburg
"The Garden Hose"	Beatrice Janosco
"War"	Dan Roth

   Let the students make comparisons. Explore how those things are alike. Have them develop these ideas into poems.

   An even simpler way to present this type of poetry is to have them complete lines such as the following:

   Happiness is.....
   School is.....
   Silence is.....

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Lesson 14: Written Lyric Poetry

Summary of the Telelesson

Holmes confirms that Moriarty has been working at a publishing house, only to find that he has been fired. While exploring the latest clue, "lyric-written," Holmes demonstrates that an additional characteristic of poetry is that it looks different from other writing. ("The author writes a poem in a particular way because he or she wants you to see it that way.") Holmes goes on to discuss the difference between formal and free style poetry, categories relating to the way a poem is constructed. Haikus and limericks are given as examples of formal poems, which have a set pattern and appearance. Several free style poems are then presented. These have no predictable form, but are still poems because of their rhythm and exact word choice. At the Mind Sorter, Moriarty reveals that he has himself become "free style;" that is, he has become a freelance poet selling his poems under an assumed name. The next clue, "pantomime," arrives, and Holmes feels that her past study of theatre arts may offer an advantage in deciphering Moriarty's meaning.

Discussion and Activities

1. Review with students the characteristics of a limerick. (5 lines, rhyming "aabba;") You don't have to get too technical; just give them some examples, and they will catch on very quickly:

   There once were two cats of Kilkenny,
   Each thought there was one cat too many;
   So they fought and they fit,
   And they scratched and they bit,
   Till instead of two cats there weren't any.

   A flea and a fly in a flue
   Were caught, so what could they do?
   Said the fly, "Let us flee."
   "Let us fly," said the flea.
   So they flew through a flaw in the flue.

   Said a crow in the top of a tree,
   "What time is it getting to be?
   If it isn't yet noon
   I got here too soon,
   But I'm late if it isn't yet three."

   (All of these limericks are by poet John Ciardi.)

   Have the students try writing their own limericks--perhaps working in pairs. You might give them some sample first lines, to get them started. Share the limericks aloud.

2. As a companion activity to number 1, students might enjoy setting their limericks to music, to sing to the class. They can use tunes of songs they know, or make up their own tunes.

3. Cut from magazines several pictures which fit the theme of "nature." After the telelesson, review with students the characteristics of haiku. (17 syllables arranged in three lines of 5-7-5, centering on a subject in nature) Using the pictures as a reference, have students create haikus of their own.

   Alternate forms of this activity might include:

   --Having each student bring his/her own picture to use as a basis for writing;
   --Reading a haiku to the students and having them create an illustration which it inspires.

Below are some examples of haiku which you can use:

Regret at Parting

Yesterday a flight;
today a flight; the wild geese
are not here tonight!

At an Ancient Temple

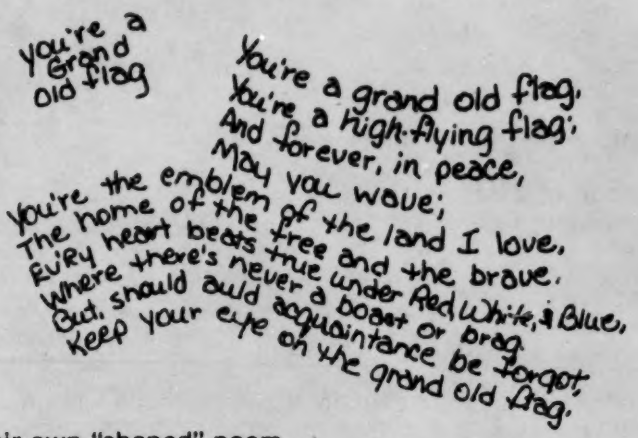
Tarnished is the gold--
with young leaves round us, we look back
to days of old.

The Sound

Here...there...
the sound of waterfalls is heard--
young leaves, everywhere.

(These last two are not "pure" haiku. You might tell your students that slight variations from the traditional form seem to be permitted.)

4. "Shaped" poetry provides an opportunity for having fun with words. Show students an example of a shaped poem, such as the one below:


You're a
Grand
Old Flag
You're a grand old flag,
You're a high-flying flag;
And forever, in peace,
May you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Every heart beats true under Red, White, & Blue,
Where there's never a boast or brag.
But, should auld acquaintance be forgot,
Keep your eye on the grand old flag.

Let students create their own "shaped" poem.

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Although this is the shortest unit in the series, it is probably packed with the most information. The purpose of the unit is not to make drama experts of the students, but to show them the relationship between drama and literature. A general overview of pantomime, dance, theater, movies, and television is presented, leading students to a better understanding of the complex media they encounter daily. Most of the concepts about order, character, theme, and style that were presented in the unit on oral literature can be applied to each of the sections in the drama unit.

In keeping with the series' emphasis on cultural diversity, selections in this unit range from a Liberian welcome dance to an animated Canadian film, and include American, German and Russian versions of folk stories. The point is stressed that although drama is a performing art, it is also a form of literature. Additional student reading might include the original stories on which the dramatic works in the unit are based, as well as information of the technical aspects of the many forms of drama.

UNIT III

Drama

Lesson 15: Pantomime and Dance

Summary of the Telelesson

Holmes has invited her friend, Melvin the Mime, to help with the Moriarty case. Melvin demonstrates for Watson the two arts of pantomime and dancing, illustrating that these ancient arts were man's first means of telling stories. The difference between pantomime and dance lies in the fact that dance is rhythmic movement usually accompanied by music, while the silent art of pantomime centers on telling its story through character, emotion, and action. It is clear from Melvin's demonstrations, however, that pantomime and dance often overlap in their methods. Holmes comments that although dance has always enjoyed steady popularity, pantomime is just now enjoying a revival. This leads them to the Mind Sorter, where Moriarty reveals that he, too, is assuring himself of a comeback--by sponsoring a school for criminals! Watson brings in the next clue, "Theatre," which is accompanied by two theatre tickets.

Discussion and Activities

1. Write the names of various animals and objects on slips of paper. Have students draw a slip of paper and communicate in mime what they have drawn. a) Have class members raise their hands and guess what the animal or object is. b) As each student finishes, have the class discuss what it was about his or her presentation that most conveyed the identity of the animal or object.

2. Do activity number 1, but give students an abstract idea or item to communicate. For example, they could mime the seasons of the year, emotions (greed, love, anger, etc.), or principles (truth, decit, patriotism, etc.). This will be a bit more challenging than the previous activity.

   It might be appropriate for members of the faculty or some volunteer parents to come forth in this activity. Students could be given a choice of 3 ideas that the mime is going to communicate. Let the children interpret and say what they see being said to them. Then let the adult explain what he or she was trying to say. At this point you will have a discussion centering on early story-telling using mime. You could also bring dance into this activity if a fellow faculty member or parent would be willing to share a dance routine. It seems very appropriate to have children interested with adults at this point, particularly since adults generally did the storytelling in the oral tradition.

3. As an enjoyable exercise in non-verbal communication, let students create a "monster" as follows:

   b. Give each group of students a "monster-building kit"--a paper sack containing such things as feathers, balloons, tape, scissors, colored paper or cellophane, etc. All kits should contain approximately the same items. Do not let students open their sacks until you have finished giving directions.

   c. Tell students that from the moment they open their sacks, they must not speak aloud to each other.

   d. The challenge with which the students are faced is to make the most creative , outlandish "monster" they can. They may use the materials provided in any way they wish--but THEY CANNOT TALK TO EACH OTHER WHILE DOING SO. They may, of course, communicate in non-verbal ways.

   e. Allow 10-15 minutes for the activity.

   f. When the time is up, have each group come up to the front of the class to present and explain their "monster"--verbally, this time.

   g. After all presentations are completed, have the class discuss as a whole the difficulties and pleasures they found in communicating without words.

4. Obtain videotape, film, or even still phctographs of dancers in action. Discuss with students what the dancers seem to be communicating. How does the picture or the action make them feel? (Is the communication successful?) Ask students to consider why dance might have been natural as an early form of communication (In a world with no books, plays, motion pictures, or television, dance can both communicate and entertain at the same time; also, many primitive people believe that acting something out in dance will actually make it happen.)

5. Follow-up choral reading activities by having some say the poem while others act it out.

6. Sit in a circle. Pass an object. Each student should identify the object by miming what it could be and others then guess what it is. Or, pass an invisible object. Mold it to make something and then pass it on.

7. Cover face with hands. Make a face and freeze it (mask). Uncover face, show expression, replace hands, and change expression, etc. Sometimes the teacher can call for a specific expression.

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Lesson 16: Theater

Summary of the Telelesson

Holmes and Watson decide to use the theater tickets sent to them by Moriarty. Holmes brings along a written copy of the play, and makes the point that plays combine elements of oral and written literature; though written, they are meant to be performed aloud. Plays follow the same plot form as other stories, with an introduction, a main action, a climax, and a conclusion. However, plays depend on dialogue, rather than narration, to relay essential information. Holmes and Watson watch as the play "Little Red Riding Hood" progresses, but the action is suddenly interrupted by the director, who suggests adding some violence to the plot. Holmes then takes Watson on a tour of the theater to reveal its technical side--but all of the technicians appear rather suspicious.

After their tour, Holmes calls in Inspector Gregson and reveals that Moriarty has attempted to ruin the play by substituting his evil students for theater personnel. Though Moriarty escapes, the play is saved, because the performance attended by Holmes and Watson was merely a dress rehearsal.

Discussion and Activities

1. Since most literature anthologies contain a short play or two, this is an ideal time to give students the opportunity to perform. You will probably want to divide the class into smaller performing units, with each group taking a portion of the play. Full costumes and sets aren't necessary, but students will probably want to bring a few props and arrange a simple performing area. To save time, you may want to suggest that students read their parts, rather than memorize them. To add to the fun, students may want to stage their play for another class in the school.

2. Most students will be familiar with the original "Little Red Riding Hood" story. Have them write and share their own endings for the version which was shown in the telelesson. (In the Schwartz play, alternate endings are provided, including one in which Red Riding Hood shoots the wolf immediately--because obviously a wolf doesn't look like a grandmother!--and one in which the wolf eats everyone in sight.)

3. Have students dramatize another favorite fairy tale or Mother Goose story. You might have the whole group brainstorm story titles first, and then break into smaller groups of 4-5 to set up their presentations. Allow one period (30-45 minutes or so) to plan, one period for rehearsal, and then schedule performances for the third day, limiting each group to 10 minutes. This will give students time to bring a few props or costumes from home.

4. Criticism is an interesting companion to the study of plays. Copy and distribute examples of play reviews from magazines and newspapers, and discuss the information usually included by critics in their reviews. Using the professional reviews as models, have students choose two television programs (usually the only "plays" available to them) to review during the following week. Ask each student to read one of his or her reviews to the class, and lead a final discussion about the purpose of criticism. Ask students what they found out about the programs they reviewed as they watched them critically. You might want to collect and duplicate the reviews for distribution to other "t.v.-watchers."

5. If possible, you can arrange a field trip to a local community or college theater. Here students could see the operations of drama production. If a field trip is not possible, invite the local drama teacher or some local talent in for a discussion of drama from an actor's or actress' point of view. Discuss such questions as their feelings about the importance of drama or live theater. Students might also be interested in how one prepares for a particular role.

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Lesson 17: Movies and Television

Summary of the Telelesson

Holmes explains to Watson the special nature of motion pictures and television. Though plays, movies, and television all tell a story in dramatic form, the latter two can use the camera to create intimacy with an audience; to view places and things outside the viewer's normal experience; and to create special effects. Theater is a live, continuous experience, but movies and television can be filmed out of sequence and in segments, then edited later. Plays are written for a specialized audience, while movies, and especially television, are created to appeal to a mass audience. An additional feature of television is its accomodation of commercials; plots must be structured to hold the viewer's attention through a break in the action.

In the midst of this explanation, Holmes suddenly rushes to the local television station, where Watson is amazed to see the actors from "Little Red Riding Hood" (Episode 16). Moriarty is discovered--and almost captured--as he works in the television control room to ruin the actors' taped performance with bad editing and special effects. He escapes, but announces that he is heading in a "new direction," which turns out to be the next clue, "fiction and written literature."

Discussion and Activities

1. Have students watch a television program at home--preferably an adventure or mystery, but comedy will work--and write down what happens just before each commercial. Then, in class, discuss whether or not the programs they watched seemed to be structured to accomodate commercials. Ask them to discuss how this might affect the writing of a t.v. story. (The action would need to break down into segments of the proper length; a pattern of "high points" or suspense would have to be worked in, whether the plot really called for it or not, etc.) Discuss whether or not the European practice of grouping commercials together once or twice during an evening would work in this country, and what changes might take place if such a system were in effect.

2. As an aside, you might also suggest that students analyze the relationship between programs and the content of their commercials. Consider for example, the intended audience of the program in relation to the commercials shown. For example:

   Cartoons/Audience kids--commercials deal with products for young audience.

   Soap Operas/Audience females--commercials deal with products for female audiences.

3. If a videotape or sound movie camera is available, have students produce a "television program" of their own, with themselves as the stars. They could do an episode of their favorite television show/movie, dramatize a famous moment in history, or even produce a documentary. More than one group could do this at the same time.

4. Working with familiar movies and television shows provides a good opportunity to introduce parody. Explain to students that parody makes fun of something by imitating it in an exaggerated way. Carol Burnett's soap opera parodies, or James Thurber's parodies of fables, are good examples. Have each student select a favorite motion picture or television program and parody it in writing. They might write either descriptive prose or script-like dialogue. (This activity would work well with pairs of students, too.) Share the parodies in class.

5. Have students write about the movie or t.v. program that has most deeply moved or affected them. Ask them to explain how they felt, and why.

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Units Two and Three served as transitions between oral and written literature; now written literature is divided into fiction and non-fiction. Fiction, which probably comprises most students' leisure reading, is shown to be closely related to oral literature. Although Unit Four categorizes fiction into 9 different types, many of these overlap. Thus, it is more important for students to realize the wide-ranging variety of fiction that to study the characteristics of each type in exhaustive detail.

The fiction unit begins by emphasizing the close connection between oral and written literature in fantasies. Discussion then proceeds on characteristics peculiar to written literature, e.g., suspension of time. There is some cultural diversity among the story selections, but most of them are about middle-class American children of the students' own age. There is some variety in the degree of difficulty of the selections, from the fairly easy *Annie and the Old One* to the more complex *The Grey King*. The bibliographies for each episode also contain selections which range widely in difficulty, so that each child should be able to find something to read at his/her own ability level. The main goal, of course, is still the encouragement of independent reading, and the opportunity for written creative expression.

UNIT IV

Written Literature/Fiction

Lesson 18: Modern Folk Fantasy

Summary of the Telelesson

Holmes introduces Watson to modern folk fantasy, fiction which combines elements of oral and written literature. Stories are read which illustrate both elements--the highly imaginative plot of oral literature, combined with such written conventions as chapter divisions. Moriarty sends his 10-foot-tall monster servant to menace Holmes and Watson, but Holmes' firm kindness subdues the monster, and he delivers the next clue quietly.

Discussion and Activities

1. Review with students the elements of oral and written literature summarized in the telelesson. Discuss briefly how "modern folk fantasy" combines these elements. (Holmes covers all of this quite thoroughly at the Mind Sorter.)

2. Since the story segments presented in the telelesson are extremely vivid and suspenseful, students may enjoy talking about them. Which one is scarier? Which one has elements of humor, and what is the source of that humor? Which of the books would they most like to read, and why? Students might like to imagine what happens next in the stories, even to the point of writing their own endings for the episodes they saw.

3. Alone or in groups of no more than three, have students try their hands at writing a modern folk fantasy of their own. The stories, though set in modern times and written down by known authors, should contain some of the elements of oral literature--"quests with tests, rescues, magic, and unearthly creatures," as Moriarty says in the telelesson. Since fantasy is the perfect subject for creative artwork, students can illustrate their stories, and then share both stories and illustrations with the class as a whole.

4. Use the excerpts from *South Star* and *Ever-After Island* shown in the telelesson to generate an interesting writing exercise. Have students imagine that overnight they have become 10 feet tall, like Megan, or only inches high, like Ryan the rat. Then let them write a description of a typical day in their lives from this perspective--with all of the pleasures and difficulties their new size might involve.

5. Provide a quiet, possibly darkened, room and have the students close their eyes for a guided fantasy. This activity may be accompanied by soft music or by specific mood music. Using a low voice, lead the children into a fantasy world. You might try something like the following:

   You are walking through the most beautiful forest area you have ever seen...a brook is softly tumbling beside you...dainty flowers of all shapes and sizes bend in the gentle breeze...you come to a grassy clearing and pause...suddenly there is an increase in wind and a shadow passes over you...you are afraid...you look up quickly and much to your surprise, you see a winged horse...quietly, you leap upon his back...oh, what a ride...you're soaring above the tree tops...now you dip down to look at the strange objects below...again you rise into the sky...as you pass over another clearing, you see a round, very small object glinting in the sun...you urge the horse down...you slide from its back and approach the teeny object...why, it's a marble as you stand before it, it begins to grow and grow until it's as big as a basketball...as a t.v. set...as a garage...ah, there is an opening...you go in...all kinds of things are going on...suddenly it grows dim...you leave the marble and watch it quietly shrink to its original size...you are back in the woods walking and thinking about what you have seen.

   Let the children come back to reality slowly and at their own rate. They will be eager to share their experiences. Let them do this with partners or in small groups. Many books contain excellent "guided fantasies." One such book is *Secrets and Surprises,* by Joe Wayman and Lorraine Plum.

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Lesson 19: Suspension of Time

Summary of the Telesson:

With a tattered piece of string sent by Moriarty, Holmes introduces Watson to the magic of time suspension. Passing over the string results in a journey to another time, which is just what happens in a modern "suspension of time" novel. While Holmes reads excerpts from two such stories, Watson journeys back in time to become Holmes' nanny (a distressing experience, since Holmes at 5 years of age was a messy chocolate-covered cherry addict). Watson returns feeling "out of order," which Holmes compares to the plot of a modern time suspension story, where a problem may be solved before it is even revealed! As Watson reads part of another time suspension story, Holmes steps across the string into the future. Watson joins her, and they see a very old Moriarty behind prison bars. Back in the present, Watson worries that it may be 30 or 40 years before Moriarty is captured, but Holmes says they must work all the harder to capture Moriarty now.

Discussion and Activities

1. Try a "suspension of time" boundary breaker with your class. Seated in a circle, ask students to think about what time other than their own they would like to visit, if they could. Proceed around the circle, asking each student to respond to the question and to give a reason for his/her preference. No criticism should be permitted, and no general discussion should take place until everyone has finished. If a student wishes to "pass" when his/her turn comes, he/she may--but be sure to come back to that student later. This would be a good opening exercise for an activity like number 2 below.

2. Have students write a "suspension of time" story of their own. As a first step, they might want to research some facts about a past or future time which interests them; a session in the library should help with this. Be sure to emphasize that their stories must begin in one period and somehow transport the main characters to another period. The fun comes in figuring out how the "time transport" takes place! Have students share their stories. You might also consider allowing students to write their time suspension stories as plays for performance in class.

3. An interesting variation of activity 1 above might be a "suspension of time" encounter lesson. Place a piece of string on the floor, resembling the one Moriarty sent Holmes in the telelesson. Have each student in turn step across the string into the "past" or "future" and describe where he/she is. Ask the student to give a few details about what he/she sees, along with a description of how it feels to be in that time. You may even let other students in the class ask questions of the time traveler. When finished, the student steps back across the string into the "present."

   As a variation of this activity, have students step across the time barrier and through pantomime or dance express something about where they are or what they are experiencing. The other students would respond by offering their interpretations.

4. A discussion question might evolve around why authors use the device of suspension of time. What types of flexibility does this permit? Why wouldn't this device be used in oral literature?

5. This could develop into an excellent science lesson, moving into Einstein's theories of relativity. Time is relative. You need not get into a complex discussion of this; the simple idea that as the speed of objects increase they take on greater mass, and time slows down is sufficient. It would be possible to experience a suspension of time. This might even lead to a writing exercise where students are given the scenario that they can travel the speed of light. What would they find as they traveled the universe and maintained contact with earth?

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Lesson 20: Personified Animals

Summary of the Telelesson

Watson finds Holmes in her office throwing a tantrum. In an attempt to explain this bizarre behavior, he reads from the latest books sent by Moriarty. Both stories involve personified animals, and Watson perceives in them a pattern of characterization; that is, even though the animals act like people in many ways, they retain some non-human characteristics. This illustrates the point that readers demand consistency in characterization. Holmes reveals that Moriarty has threatened to rob the local Cheese Chalet disguised as a giant mouse, but Watson immediately realizes that such an act would be laughably inconsistent with Moriarty's character. At this, Holmes abruptly ceases her hysterics, saying that she has merely been demonstrating inconsistent behavior to put Watson on the right track. Moriarty's plan to trap Watson and Holmes has failed.

Discussion and Activities

1. Review with students the reason why Holmes and Watson were suspicious when Moriarty announced that he was going to dress up as a mouse. (This would have been inconsistent with his character.) Discuss the fact that someone's "image" often strongly affects our feelings about the appropriateness of his or her behavior. For example, how might we react if--

   --a tough male movie star performed in a romantic ballet?

   --a miserly millionairess suddenly gave all her money to charity?

   --a straight-A student failed an important test because he/she didn't feel like studying?

   (You and your students can think of other examples of incongruous behavior which would surprise us by its inconsistency.) Point out that the same consistency we usually expect in the people around us is also necessary if we are to believe in a literary person/character.

2. Ask students to imagine themselves and their classmates as animals. Then have them write about a day in school from a "personified" animal's point of view. Remind them that although these animals act like people, they should retain some animal characteristics. A student who is a cat, for example, might continually wash his or her face while reading a history assignment. Have students share their stories with the class.

3. A variation of number 2 might be to have students write their personified animal fantasies in play form. The writing and production could be done in groups of 4-5.

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Lesson 21: Science Fiction

Summary of the Telelesson

Watson is delighted with Moriarty's latest clue, "science fiction," since science fiction is his favorite type of literature. Holmes defines science fiction as highly imaginative written stories using scientific principles. Such stories, she says, are usually set in the future, and frequently offer a pessimistic view of what that future will be like. (However, Moriarty has cleverly sent one story in which the future is depicted rather optimistically to lead Holmes and Watson astray.) Science fiction stories also tend to be quite moralistic -even "preachy"--in delivering a message through their central themes. At the Mind Sorter, Moriarty reveals that he has made a terrible error while dabbling in future concepts; his homemade doomsday machine has exploded, blowing Boris to pieces. Having learned his lesson, Moriarty vows to "stick to little evils" in the future. Holmes assures a horrified Watson that Boris is quite durable and can be reconstructed, and Watson goes off to fetch the next clue.

Discussion and Activities

1. Discuss how the two stories in the telelesson were alike (Both were set in the future; both involved scientific principles.) and how they were different (One was pessimistic about the future, the other optimistic.). Expanding on the second idea, ask students to discuss why we might justifiably feel gloomy about the future. Lead them to an understanding that "doomsday" science fiction is trying to warn us about the future results of our present actions, in order to effect a change in our current behavior. Then discuss the other side of the coin, asking students what ideas and events might cause us to have hope for the future. Ask them which kind of story they would rather read--pessimistic or optimistic--and why.

2. Have students write a first-person account of a day in their lives thirty years from now. Encourage them to include as many specific details as possible about life in the future. Let students share their stories aloud, and then discuss whether most stories were pessimistic or optimistic about the future. If some stories were pessimistic, what sorts of present behavior were they warning us to change?

3. Ask students to name some of their favorite science fiction books, movies, cartoon strips/comic books, or television shows. Discuss why these stories seem to enjoy such popularity. (Some reasons might be--everyone wonders about the future; fantasy is creative and fun.) Using the general ideas from this discussion, students can--

   a. Write or draw an episode for their favorite science fiction characters;

   b. Write or draw a science fiction story with characters and setting of their own creation;

   c. Act out a story from "a" or "b" either for live performance or videotaping.

4. Play for students a recording of Orson Welles' famous *War of the Worlds* radio broadcast, giving them some background on the dramatic effects of the program when it first aired. (Some students may be familiar with the motion picture or television versions.) Ask students to discuss the particular advantages of using radio for science fiction stories, pointing out that on radio the special effects and outlandish events are limited only by one's imagination. Let students use audio tape recorders to create their own science fiction "radio broadcasts," complete with out-of-this-world sound effects.

5. Have students tell a story from the point of view of an outer spaceman coming to our planet for the first time, describing an everyday earthly event from an alien point of view. (If possible, you might obtain and play for students Andy Griffith's comedy routine about seeing a football game for the first time.)

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-----Any other book in the Danny Dunn series.

Lesson 22: Historical Fiction

Summary of the Telelesson

Watson has stayed awake all night reading the two historical fiction stories Moriarty sent as his latest clues. Since Watson is still unclear about the definition of historical fiction, however, Holmes explains further. Historical fiction stories are made up, but the author is very careful to keep all details accurate to the historical period in which the action takes place. To demonstrate, Holmes discusses *Carlota*, the first book sent by Moriarty. Here, although Carlota and her family are made-up characters, the details of life and war in early California are historically accurate. Holmes goes through another book, pointing out that like other fiction, historical fiction contains both plot and theme. As Holmes and Watson examine Moriarty's books, Holmes observes that the books are covered with dust. Rushing to the Mind Sorter, Holmes remarks that "a person must travel a long way to get his books so dusty before he mails them." She has uncovered a new clue--Moriarty lives outside the city limits. With a brief discussion about the powers of observation, the episode ends.

Discussion and Activities

1. Review with the students several eras in American history. The following examples may be helpful:

   The Age of Exploration. Colonial America. Revolutionary War and the Formation of the Constitution. Era of Nationalism. Rise of Jacksonian Democracy. Westward Expansion. Civil War Revolution. The Industrial Age. The Populist Era. World I and the League of Nations. The Roaring Twenties. The Age of Depression. World War II and the United Nations. The Cold War and Korea. The Age of Civil Rights. After a brief review divide the class into small groups of 4-6. Ask each group to choose an historic era to study. Once the students have had a period of time to familiarize themselves with the historic era they have chosen, ask them to compose a fictional historic story that takes place within that era. Each group can share its story with the class. In doing so, the groups should point out the accuracy of setting the story within or around a series of historic events.

2. An interesting variation of activity number 1 would be to ask the student to compose a story in which the principal characters are members of ethnic minority groups. How did an American Black family living in the South during the period of the Civil War-Reconstruction react to some of the historic events that took place during that time? How did a Sioux hunter and warrior view the encroachment of white settlers upon land he regarded as open and accessible? How did a Japanese-American mother feel when she was placed in a holding camp during World War II while her son was fighting against the Axis powers as a member of the American armed forces?

3. Ask the students to recall the most recent story they have read. If necessary, the students may want to review the books again. Ask each student to write an essay about the book read in which the student explains the plot and theme of the book.

4. Using the difficult decisions faced by Carlota and Takiko in the telelesson as a point of departure, have students write about a difficult "growing-up" decision they have had to make. What did the "kid part" of their personality want to do, and what did the "adult part" think should be done? Which part won, or was there a compromise? Ask them to state how they feel now about the experience and about the decision they made.

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Lesson 23: Sociological Fiction

Summary of the Telelesson

In this episode, Moriarty takes Watson's place, hoping to deceive Holmes; however, Holmes, is quick to perceive the switch. She keeps the knowledge to herself, though, as she guides "Watson" through two sociological fiction stories. Holmes points out that sociological fiction consists of made-up stories written about particular social groups. Style is extremely important in such stories, since slang, dialect, and degree of formality all contribute to authenticity in the portrayal of a cultural group. This discussion of style brings Holmes to a confrontation with Moriarty, as she forces him to admit his true identity. And how did Holmes know who he really was? Well, the style of Moriarty's observations about literature during this telelesson was extremely perceptive, and in Holmes' words, "Watson may be a very nice boy, but he is not very bright."

Discussion and Activities

1. In this lesson sociologial fiction is defined as made-up stories written about particular social groups. Moriarty sent two stories about families, the most basic human group. The students might enjoy writing a story that involves members of their own family. It would be fun to imagine a situation in which the entire family was involved in a particular event or situation. Another possibility would be for students to take an actual occurrence and create from that many highly imaginative stories in which their family members are the principal characters.

   In writing their stories, students should be told to pay particular attention to style. They may want to experiment with some use of slang and dialect in their essays. They should also vary sentence length for purposes used by writers. Such purposes might include emphasis of a particular idea, focus upon a character, creating dramatic action, etc.

2. Many school districts across the country are using actual television scripts in their reading and language arts curriculum. Teachers can write to the Television Reading Program, Columbia Broadcasting System, 51 West 52nd Street, New York, New York 10019 and inquire about the acquisition of scripts. If scripts are acquired it would be most interesting for students to analyze how professional television script writers employ the elements of style. Length of sentences, the use of slang, the use of contractions, and the use of dialect should be examined.

3. As an interesting exercise in dealing with the cultural diversity of various social groups, have students write a story around the scenario which follows. Encourage them to use extensive dialogue. (This provides an opportunity to review the rules for writing and punctuating conversation.)

   > You are a waiter/waitress in either a) a truck stop, b) an elegant "high-society" restaurant, c) a teen hangout, or d) a cafe in a midwest ranching/farming community. (Choose one.) Write a brief story in which you show the distinct characteristics of the cultural group you are serving--their interests, their language, their general view of things. Be sure to use lots of dialogue in order to show speech styles.

   As the teacher, you may want to point out that generalization in portraying sociological groups can lead to unfair stereotypes. Remind students that in their stories they are dealing with only a few cultural differences, and that even those characteristics will not necessarily be accurate for every person in the group about which they have chosen to write.

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Lesson 24: Psychological Fiction

Summary of the Telelesson

This week's clue is "psychological fiction." Holmes explains that such "made-up written" stories allow a reader to get inside the main character's head, and she presents two books for Watson to read as examples. Since understanding someone's background is important to examining his or her psychological makeup, Holmes and Watson look at baby pictures of each other, and of Moriarty.

Moriarty's picture shows that as a child the professor was lonely and excluded from the play of other children. From this, Holmes and Watson deduce that a driving need to be the center of attention is the motive behind the adult Moriarty's conspicuous crimes.

Discussion and Activities

1. Review Holmes' definition of "psychological fiction"--that is, stories, which allow the reader to really get inside the minds of the main characters, leading to an understanding of why the characters behave as they do. Emphasize the point that such intimacy with the thoughts of fictional characters can be a part of many types of literature. (Perhaps the group can think of examples of stories which qualify as other types of literature--mystery, hero adventure, etc.--but also are psychologically revealing.)

   As an exercise in creating their own psychological fiction, give students a simple nursery rhyme, such as "Jack and Jill" or "There was an Old Woman Who Lived in a Shoe," and have them write a paragraph or so in which they probe the inner thoughts and feelings of Jack, Jill, or the Old Woman. They will want to include how these characters feel about both the events and the other characters in their stories, for example, how did Jill feel as she tumbled down the hill? Why did she feel this way? Have students share their paragraphs aloud.

2. One method of demonstrating the insights common to psychological fiction is the "encounter lesson." Following is one example, but you should be able to think of many others:

   Ask four students to seat themselves at the front of the class, in two pairs facing each other. Explain that they are about to "change" themselves into something else, and that they should answer your questions as if they were the other object. If they need more time to think on a particular question, they may "pass" until their turn comes around again.

   SITUATION: You are all eggs in a carton in the refrigerator, and the lid is just slightly open.

   a) What do you see?
   b) How do you feel about your situation?
   c) Someone reaches in and takes one of your neighbors. Does this worry you?
   d) Easter is this week and the kids will be painting eggs. What would you like to look like?
   e) If, as an egg, you could somehow be of service to mankind, how would you like to be used?

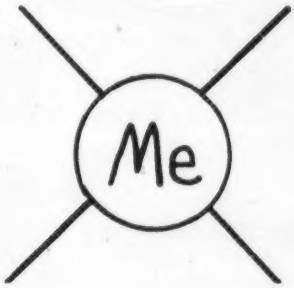
   (Note: whatever activity you use, your questions should follow this same pattern: setting, feeling fear, creativity, and thought.)

   After all of the encounter questions have been discussed, the final important step is to ask students for evaluation of their feelings. For example:

   a) Which of these questions made you think the hardest?
   b) Were your answers like those of any other eggs?
   c) How did you feel being an egg?

3. Hold a thought-provoking picture up in front of the class. Ask someone to describe what is happening in the picture. Ask how the character or each of the characters in the picture feels. Ask the students if they have ever been in a similar situation. How did they feel? How would they feel if they found themselves in the situation of the character or characters portrayed? What are some things the characters could do at this point? What would the students do if they were in that situation? Emphasize that writers of psychological fiction simply try to project a more thorough understanding and perhaps thus develop a sense of empathy for the main characters.

4. Have each student draw a diagram like the following:



On the lines, have them write the names of four people who relate to them in different ways. They should then write a paragraph about themselves in the third person from the viewpoint of each person named on the lines. When finished, each student will have four paragraphs about himself/herself. You might consider having the students illustrate these different views with "self-portraits," for display around the room. (For example, someone might look very small to his or her big sister, but the same person would look very large to a little brother.)

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Lesson 25: Mystery

Summary of the Telelesson

Holmes and Watson are joined in this episode by Inspector Hilda Gregson, head of the local police detective division. Gregson has come to ask for assistance in solving the Village Bookshop robbery, and Holmes guardedly lets her in on the clues uncovered so far. As Holmes discusses the bookshop mystery, she points out the characteristics of mystery stories in general--introduction of the problem, the search for clues, an unexpected turn of events, and finally, the solution. Excerpts from two mysteries are read, and then just as Moriarty begins to reveal a clue at the Mind Sorter, an unexpected turn of events does take place! Inspector Gregson suddenly jumps up and interrupts the professor's speech, thus depriving Holmes and Watson of valuable information. The mystery pattern of problem, clues, and unexpected turn of events has been followed, but the solution still seems far away.

Discussion and Activities

1. Review with students the mystery pattern of problem, clues, unexpected turn of events, and solution. Make two boxes, one marked "problem" and one marked "clues." Fill one box with hypothetical problems/crimes, e.g., "the drive-in bank was robbed last night." "Dr. Ralph Pomfrey has disappeared." Fill the other box with clues such as "A playing card was found at the scene of the crime" or "Mrs. Smith had dyed her hair red." Have each student draw one slip from the problem box and one from the clue box, and then write a mystery story which incorporates the items they have drawn. Remind them that their story should have an unexpected turn of events before it comes to a conclusion. (If you wish to structure this part of the story, too, you can even make a box with "unexpected twists" in it, and have students draw a slip for this part of their story.) If they need extra ideas, students might be permitted to draw additional clues, or even to trade clues with other students. Share all stories aloud when they are finished. (This activity would lend itself well to pair work or small group work.)

2. Have students read mystery stories of their own and present creative "book talks" to the class. The bibliography for this series contains several excellent reading suggestions. Some possibilities might include:

   a) In a paper sack (or other container appropriate for each story) have students place items which give clues about the mysteries they have read. Each student then draws his/her "clues" one at a time and tells about the story by relating the items to each other. (The solution to the mystery, of course, is kept a secret.) b) Students who enjoy artwork may wish to make a "scene of the crime" illustration or diorama, and tell about their stories by describing the scene. c) Students might wish to prepare a short role-playing activity, assuming the role of a crime reporter or a famous detective. The character would then discuss clues and comment on the mystery at hand. (This could be a pair or group activity if more than one student has read the same book.)

3. For students who are intrigued by the code in *The Secret of the Strawbridge Place*, a game called "Wordsworth" presents challenging opportunities to try out code-breaking skills. In playing "Wordsworth," one student is the "word maker" and one the "word breaker," who attempts to discover a secret word through inductive reasoning. The game is produced by Invicta Plastics (USA) Limited, 200 5th Avenue, New York, New York 10010, and is available in many department stores.

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Lesson 26: Action Adventure Fiction

Summary of the Telelesson

This episode introduces action adventure fiction, made-up written stories which contain dangerous and exciting journeys. Holmes points out that the setting in these stories is extremely important, and is often described in great detail. For example, the story *Julie of the Wolves* is presented to demonstrate how great a role the harsh Arctic environment plays in Julie's perilous journey; without this complex setting, the adventure would not be realistic, and realism is yet another characteristic of action adventure fiction. Holmes makes one further point--that the action adventure fiction story usually concerns physical survival. This leads Holmes and Watson to the Mind Sorter, where Moriarty is revealed as a person who definitely has no worries about basic physical survival. In fact, he has 23 swimming pools and a house with two gargoyles on the roof! As the episode ends, Holmes warns an excited Watson that this complex clue may not reveal as much about Moriarty's whereabouts as it seems.

Discussion and Activities

1. Give students practice in writing detailed description, in this case a description of a haunted house. To prepare for this activity, you will need to make a list of things one might see upon approaching a haunted house, in the order these items might be encountered. For example, you might list the following: gate, fence, sidewalk, weeds, steps, porch, shutters, windows, etc. Copy each item on a slip of paper, and put these slips in a box.

   After the telelesson, explain to students that they will be experimenting with creation of a detailed setting similar to one they might find in an action adventure fiction story. Introduce the "haunted house" theme and ask students to brainstorm as many words as possible which might establish the mood for a haunted house setting. Have each student draw a slip from the box you prepared, and then work individually to write a description of the item drawn. (You might even play eerie music while they are writing, to inspire them.) When all students have finished writing, have them read their descriptions aloud in the order of your original list. The finished product, which can be typed and duplicated for hand-out, will be an extremely detailed, sequential setting for an action adventure fiction story.

   This same procedure could be used to create a variety of settings; e.g., a dark cave, a shipwreck, or a deserted mining cabin.

2. An activity which would naturally follow number 1 would be to have students actually write an action adventure fiction story to fit the setting they have created. (For this activity, you would probably want to duplicate the entire setting and give a copy to each student, as suggested above.) Remind students that such stories should contain a dangerous and exciting journey, and should be realistic in detail.

3. Have students write an action adventure fiction story which takes place in an exotic setting they have always wanted to visit. Some research may be necessary to insure realism and provide details for description. To generate ideas, list some questions for students to consider, e.g., "What danger are you in?" "Are you lost? stranded? captive?" "How are you going to get out of difficulty?"

   Students may wish to illustrate their stories, which can then be shared with the class as a whole.

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One of the goals of this series is to introduce students to a wide variety of literature for their reading enjoyment. The main emphasis in Unit Five is on the many types of biography, but the unit also includes documentary adventures and informational works. Because this latter type of literature is not set up in story form, it is usually not included in a literature curriculum. However, it is important in its own right as often-read material. If the student is to be aware of the widest spectrum of literature possible, then information works should be identified and classified.

This unit emphasizes comparisons. Except for information works, non-fiction is only different from fiction because of its base in reality. Documentary adventures are merely true versions of action adventure fiction; biographies are a compilation of documentary adventures. The many types of biographies are divided by their points of view, but they are all true-life stories which draw upon elements common to historical, sociological, and psychological fiction--minus the fiction!

In an effort to increase the student's ability to discriminate between good and bad literature, the point is repeatedly made that although this unit deals with non-fiction, the degree of absolute truth in the stories depends on the author. Just because a story is supposed to be true does not insure that at all of it is true. Some episodes even suggest cross-references such as encyclopedias, to help check accuracy.

By the end of this unit, it is hoped that students have a fuller understanding of the wide range of non-fiction literature available to them.

UNIT V
Written Literature/ Non Fiction

Lesson 27: Documentary Adventure

Summary of the Telelesson

Watson has resourcefully left messages at mailboxes throughout the city, instructing Boris to call him. Although Holmes is puzzled by Watson's anxious surveillance of the telephone, she proceeds with an examination of the latest clue--documentary adventure stories. Like action adventure fiction stories, these contain dangerous and exciting journeys and have unusual settings; however, documentary adventures are true-life stories which really happened. After examining two such stories, Holmes and Watson conclude that another characteristic of the documentary adventure story is the uniqueness and resourcefulness of its hero. This brings them back to Watson's messages to Boris, a plan which Watson now reveals to Holmes. At the Mind Sorter, Watson learns that his plan has backfired. Moriarty has read the messages, too, and has decided that in the future Boris is to be kept in a cage. Watson promises that like the heroes of documentary adventure stories, he will not give up his quest; now he must try doubly hard to catch Moriarty in order to save Boris!

Discussion and Activities

1. Have students look in the newspaper for articles dealing with people who have had an exciting and/or dangerous experience. Ask them to transform the news article into a documentary adventure story, using detailed setting and lots of dialogue, colorful adjectives and action-filled verbs. Share the stories with the entire class by displaying them around the room with the original news clipping attached.

2. An activity similar to number 1 can be based upon students' tape-recorded interviews with people in the community who have had exciting/dangerous adventures. These might be shared on an individual basis, allowing students to first listen to an original tape, and then to read the accompanying story, whenever time permits during the school day.

3. Ask students to recall a time in their lives when they felt that they were in a physically dangerous situation. Have them turn this recollection into a documentary adventure, explaining how they acted to get out of the situation. Encourage them to develop detailed settings, and to use as many colorful descriptive words as possible. Share stories aloud with the class as a whole.

4. A variation of number 3 would be to have one student read the documentary adventure story, while another student acts the story out in pantomime.

5. In order to show how the use of colorful words to describe setting and action can literally be translated into a visual work, ask for volunteers who may feel especially creative in art. Ask them to take a dramatic scene from a documentary adventure story and make a crayon work depicting the scene. The students need to study the author's description of the scene carefully so that the drama is accurately recreated. The students need to explain why they chose particular colors or depicted particular details.

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Lesson 28: Romantic Biography

Summary of the Telelesson

Watson misunderstands the newest clue, "romantic biography," and begins singing love songs. Holmes corrects him, first defining biography as the true story of someone's life. More specifically, she defines a romantic biography as one which attempts to show all aspects of its subject's personality--weaknesses as well as strengths. Biographies of Patrick Henry and O.J. Simpson are presented as examples, since both books point out bad and good traits of their main characters. This discussion of character weaknesses leads Holmes to a sudden inspiration; she decides to trap Moriarty into revealing his whereabouts. Her plan is to scatter posters of herself around the city, knowing that a weakness for defacing pictures with magic marker moustaches is characteristic of evil people. At the Mind Sorter, Moriarty takes the bait, and the trap is set.

Discussion and Activities

1. Review with students the characteristics of a romantic biography. (Story of someone's life which shows weaknesses as well as strengths; suggests that famous people are "just like us.") Discuss the strengths and weaknesses of Patrick Henry and O.J. Simpson, the two characters shown in the telelesson. Ask students to name two or three other famous people, and have the class list strengths and weaknesses possessed by these characters. Discuss: Does knowing a famous person's weaknesses make him/her seem more real to you? If you have a "hero," would you rather not know that person's weaknesses-or can someone still be a hero to you even if you know his/her weaknesses? Explain your answer.

2. Clip from current newspapers and magazines several biographical articles, and make multiple copies of each. Divide students into groups of 2-3 and give each group copies of a different article. Have them make a list in two columns, one of the "weaknesses" and one of the "strengths" of their biographical subject. Ask students to conclude, in general, whether the article presented a favorable or unfavorable picture of the person being discussed. Have each group give an oral summary of its findings to the rest of the class. If some groups conclude that their article was generally unfavorable in its presentation, this might be a good place to mention that biographies do not have to be about heroes; some biographies discuss the lives of well-known "villains."

3. Have each student write ten or more questions that he/she would like to know about anyone in the room. Type these questions and assign each paper a "code number" instead of a name (Keep a chart with the original names, so you will know whose paper has which number.) Distribute questions randomly, and have students answer the questions they receive. Again, these responses may be typed before handing them back to the original questioner. The questioner can then write a biography using the data from his paper. When all biographies have been written, share them orally and have the class guess the identity of the person being described. This is called writing a "hidden biography."

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Lesson 29: Historical Biography

Summary of the Telelesson

At the beginning of this episode, Watson is startled to find Holmes hanging from the ceiling of her office. She explains that she is merely trying to get "another point of view." This leads into a discussion of the next clue, "historical biography," which tells the story of someone's life from a different point of view than the romantic biography introduced in episode 28. In an historical biography, the main character is seen as an important part of history, and is portrayed as having no real flaws at all. Most such biographies were written before the 1960's, when the trend changed to romantic biographies which present both the flaws and virtues of their subjects. After examining two examples of historical biography, Holmes points out that although they are based on true facts, a reader should always remember that the author is presenting those facts from his/her own point of view--a point of view which may be very prejudicial or one-sided.

Holmes suddenly rushes to the Mind Sorter, where Moriarty reveals that their latest plan to capture him has failed. It seems that bumbling Inspector Gregson has torn down all of Holmes' posters because they were hung in illegal locales. Mumbling that the Inspector "has never been able to understand my point of view on anything!" Holmes is making an angry phone call in protest as the episode ends.

Discussion and Activities

1. To make the point that historical biography often shows only the good side of its subject, obtain written and/or recorded copies of "The Ballad of Jesse James" or "Pretty Boy Floyd", two songs which glorify the lives of some rather unglorious outlaws. (The latter was recorded by Joan Baez in the 1960's, and was originally made popular by Woody Guthrie.) Go over these ballads, and then give students some basic historical facts about the lives of the two "heroes" to show that the complete truth was somewhat less illustrious than the songs would lead us to believe. Jesse James should be in most encyclopedias. In case you are unable to find biographical material on Pretty Boy Floyd, here are a few brief facts--

   --real name Charles A. Floyd
   --lived 1901-1934
   --tried and convicted for numerous bank and payroll robberies
   --known to be a murderer
   --escaped from prison after serving 15 years of robbery sentence
   --finally killed by FBI agents

   Discuss: Why do you think such obvious criminals were made into heroes? (One possible answer: Woody Guthrie said that he glorified Pretty Boy Floyd in his song because folks needed a hero during the Depression.) How might these songs fit the definition of historical biography? (Historically significant characters are portrayed as having no faults, in order to make them appear as heroes.)

2. Have students combine the study of biography with role-playing. Students should browse through reference sources to find a person who interests them; you can help generate ideas by giving them a "suggestion list." After their subjects have been researched thoroughly, ask each student to make a presentation before the class if he/she were that person. Have them tell about themselves, using appropriate props and costumes. (These needn't be too elaborate, just enough to suggest authenticity.)

3. An activity related to number 2 would be to have students do their biographical research in pairs. One student would then become the biographical subject, with costumes, etc., as above. The second student acts as a news interviewer, asking pertinent questions which lead to an overall portrait of the character under study. Students should work out their interview questions together, rehearse, and then present their material in front of the whole class.

4. As a general discussion topic, it might be well for students to consider why an author of a biography, while attempting to be objective, may wind up writing an historical biography. Usually, a biographical writer must spend considerable time researching the subject. When this happens, it becomes increasingly difficult for a writer to maintain a non-biased point of view. The writer becomes intimately acquainted with the subject of the biography. Even though he/she may disagree with the motives of the person being researched, a writer soon understands why the person behaved in a particular fashion. It becomes difficult not to empathize with the subject of research. It is always well to keep point of view in mind while reading a biography and to understand that biographical writers are often sympethetic to the subject of their work.

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Lesson 30: Autobiographies

Summary of the Telelesson

In despair over Moriarty's escape. Holmes goes on a chocolate-covered cherry binge. A determined Watson resolves to cheer her up by forcing her to go over the latest clue, "autobiography." While discussing two selections, Holmes points out that autiobiographies are written in the first person ("I") and are very selective in presenting facts; although the author of an autobiography of course knows everything that happened in a given incident, he/she only tells the reader selected details. Through this selection the autobiographical writer very definitely presents his/her own point of view. Inspired by this discussion, Holmes snaps out of her lethargy, deciding that she, too, will be "selective"-- about placing posters around the city. With renewed hope, Watson calls Inspector Gregson to obtain permission for hanging the new posters.

Discussion and Activities

1. Have students draw a time line for their lives. To fill in a more complete account of themselves, suggest that they interview family members and classmates for details. Display the time lines around the room so students can look at and compare each other's lives.

2. Using the time lines in number 1 above as an information base, have each student create a collage representing the events of his/her life. The collages should be accompained by a written explanation of pictures included, and both items can be displayed around the room for students to share and enjoy. In a similar vein, students are usually very fond of rummaging through family photograph collections. Sixth-graders enjoy looking at baby pictures of themselves and pictures that portray their growth and development. Ask the students to develop an autobiographical photo collection. Students could bring their collections to class to share and discuss. Students might be glad to recall particular events taht seem to stand out in their memories about themselves that might be recorded in their photo collections. It might be interesting to examine why certain events seem to be remembered more easily than others. Is the point of view a student holds about a particular event different from that of otner members of the family or other persons who shared in the event?

3. Take students on a five-minute silent walk outside the classroom, instructing them to be alert to their surroundings. When you return, ask each student to write a description of what he/she saw and heard on the walk, using as many specific details as possible. Ask four or five students to read their papers aloud, and have the class discuss the similarities and differences among the descriptions. Stress the idea that individual perceptions of a shared event may be quite different, an important concept to remember when reading autobiographies.

4. As reinforcement for the idea of relative points of view, let students read John. G. Saxe's fat e/ poem, "The Blind Men and the Elephant." Each of the blind men happens to examine a different part of the elephant, and each thus compares the beast to something quite different. (This poem would lend itself well to group oral interpretation, if any of the students are interested.)

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Lesson 31: Informational, Reference

Summary of the Telelesson

Moriarty is indeed drawing moustaches on posters of Holmes, and Holmes says this will give "reference points" from which to start looking for the Professor. This remark leads into a discussion of the latest clue, "informational--reference." Holmes explains that reference books are quite different from the kinds of literature given as clues so far. They are factual, like biographies and autobiographies, but they are not written in story form; instead, they are arranged for easy access to specific facts. Thus, the format of a reference book often includes charts, graphs, pictures, and an index, to assist readers in finding and understanding the information they need. Reference books can be written on any subject (One of the books in the telelesson is about Paul McCartney's rock group, "Wings.") and because of their design, says Holmes, "You can read the parts you want to and skip the parts you don't." As Holmes and Watson are talking about factual information, Holmes rushes to the Mind Sorter and exclaims that Moriarty is nearly finished because of the fact that he has defaced Holmes' posters.

Discussion and Activities

1. Take students to the library to browse through some reference books. (You might ask the librarian/media specialist to prepare a short presentation of what is available; be sure that he/she includes circulating as well as non-circulating reference works.) Have each student search for an unusual, interesting fact--"trivia," if you will--to share with the class as a whole.

2. Again using the library as a resource, have students conduct a "treasure hunt" using reference books. You will need as many questions as there are students in the class, written on numbered slips of paper and placed in a box. The questions should be obtained from actual reference books in the school or public library; be sure to keep a list of both sources and answers. Have each student draw a question and then search out its answer. As soon as the question is answered, the student should place it in the box again and draw another. The first student to answer all of the questions correctly is the winner. (With slight modification, this activity could be played by teams of two students.)

3. In a more traditional vein, the study of reference books of course provides the opportunity to have students practice expository writing. Ask students to submit a topic which interests them, along with a list of at least three reference sources from which they hope to obtain information about this topic. (This will require a little advance research.) After receiving approval, have students write a paper to present to the class, telling all of the facts that they were able to find. Encourage the use of visual aids such as charts, posters, or graphs, and give the students frequent guidance in using their own words when presenting information gleaned from reference works. (Many students at this grade level still think a "report" consist of copied paragraphs from the encyclopedia.) As papers are completed, they can be edited and returned for revision before their final presentation to the class.

4. An addition to number 3 above might be to have each student prepare a short "quiz" to accompany his/her report. By giving the quiz, which can be checked in class as immediate follow-up, the student can receive feedback on the effectiveness of the report.

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Lesson 32: Informational, How To

Summary of the Telelesson

Watson has found that all of Holmes' posters have moustaches on them, leading to the conclusion that Moriarty has easy access to mailboxes all over the city. As Holmes and Watson discuss the latest clue, "how to--informational," they examine methods of finding a book in the library. They then decide to follow some of the instructions in the "how to" books to see if this will provide more clues--but Holmes falls off the stilts she has made, and Watson's attempts at cooking are a disaster! This points out to them the importance of reading a "how to" book very carefully, and at the Mind Sorter Moriarty reinforces that idea; if they follow directions, he says, Holmes and Watson may meet him soon.

Discussion and Activities

1. This may provide an excellent opportunity to call upon the school's media specialist to explain how the school library is organized and how to use the card catalog. The media specialist may want to explain what types of information may be gleaned from a card entry.

2. As a review, make large-scale versions or transparencies of author, title and subject cards from the school or public library card catalog, and go over their contents with students. Discuss the special usefulness of each type of card.

3. Stress the importance of giving and following directions exactly by having students write "how to" paragraphs of their own. Each student should write directions for either tying a shoelace, folding a paper airplane, or tying a necktie. (This is much harder than it sounds.) When all paragraphs are completed, have the students select partners for a demonstration in front of the class. The original writer should read his/her instructions aloud, and the partner should do only what he/she is told. As the demonstration proceeds, both the partner and the class as a whole will be able to point out any steps which have been omitted from the "how to" instructions, or any steps which are incorrectly taken.

4. Since this is the next-to-last episode in the series, now is an excellent time to have students guess how the Moriarty case will be solved. If the class has been keeping track of clues, a first step might be to review these. In any case, ask students to write a "concluding episode" of their own, revealing if and how Moriarty is finally captured. This could be done in partners or small groups, and even acted out for the class before episode 33 airs. (You will probably want to limit the "episodes" to 5-10 minutes.)

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Lesson 33: Summary

Summary

This is the concluding episode of the series, and confusion reigns supreme. By now, of course, Holmes has received as clues all of the books stolen in the Village Bookshop robbery. Using these books as evidence, a misguided Inspector Gregson arrests Watson and Holmes for the robbery. The pair are saved by Mrs. Raymond, the bookshop owner, who correctly informs Gregson that Moriarty is the real thief. Holmes and Watson are released, and Holmes guides everyone through a review of the clues discovered in Episodes 1-32. As the clues are put together, a startling fact becomes apparent--Moriarty's "hideout" is in the same building as Holmes' office!

Moriarty suddenly appears, but his magic powers enable him to evade Inspector Gregson. Holmes tricks the professor, however, trapping him with the Mind Sorter. The case, as they say, is closed!